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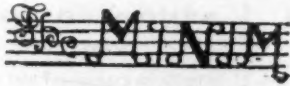
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THE FUNCTION OF ART.

THE Function of Art is to draw men from materialism to the spiritual and the ideal, and if it fails to do this, it is, as a psychical acquisition, worthless. When, in music, painting, poetry, or sculpture, we find that Art can only amuse, or merely give pleasing sensations, it is then no longer Art, for the function of Art is not to *amuse*, but to minister to, and encourage the Divine elements of our nature, and to show us the King in His beauty.

In the busy routine of life we are continually in commune with the bare actuality of Raw Materialism—so much, indeed, that we are in danger of utterly ignoring the Still Small Voice of the Spirit of Truth. Art, however, urges us to remember, that this mortal who would put on immortality, must not—nay, cannot—ever live by bread alone, for by positive proofs it shows us that we have a soul as well as a body that needs our solemn care, and our most earnest attention.

That we may realise this fully, Art allures us to leave our commercial and practical path of life, and, for a short time, turn aside to some quiet umbrageous recess of contemplation, where, awe-inspired, we may gaze into the mystic depths of idealism. Once we are in this world of dreams and fantasy, our onward-reaching soul is soon uplifted to see enchanting visions of beauty, loveliness, and refinement. Gazing through this delicious dreamy atmosphere upon these sweet visions of transcendental wonder, majesty, and truth, our soul is strengthened, our spirit is purified, and we are taught how to link the actual with the Spirit of purity, peace, and love.

Haunted by these exquisite ideals, and pervaded with a divine and spiritual aspiration, we come back to the busy world with a fervent desire to work on manfully, nobly, and rightly, and to strive on steadily, till the deep dark shadows of earth shall pass away, and the light of the Eternal shall break in upon us to remind us that the Kingdom of Heaven is at hand.

F. C. B.



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F. W. RENAUT, Secretary.

Monthly Calendar.

Musical and otherwise.

JULY.

(The name is derived from the Latin *Julius*, the surname of C. Cæsar, the Dictator, who was born in this month.)

- 1st.—Wallace, W. Vincent, born 1814.
- 2nd.—Gluck. C.W.R., born 1714.
- 5th.—Crotch, Dr. W., born 1775.
- 6th.—Smart, Henry, died 1879.
- 7th.—Anniversary of Thomas à Becket, born at London, 1119.
Oxford Trinity Term ends.
- 9th.—Columbus, Christopher, the discoverer of America, born 1442.
- 12th.—Caius Julius Cæsar, born at Rome B.C. 100.
- 13th.—Penn, William, died 1718, aged 74, founder of the City of Philadelphia, U.S.A. In 1666, when at Cork, in Ireland, he became a Quaker. He settled in America in 1681. He abolished Slavery in his dominions in Pennsylvania.
- 15th.—St. Swithin's Day.
Joachim, Joseph, Mus.Doc., born 1831.
George IV. buried at Windsor.
- 16th.—Higher Examinations of Trinity College, London, begin.
- 17th.—Watts, Dr. Isaac, born at Southampton 1674. Author of "Psalms and Hymns" still so largely used.
- 21st.—Burns, Robert, died 1796. The celebrated Scottish poet.
- 22nd.—Oakeley, Sir Herbert, born 1830.
- 23rd.—In 1588 the first genuine newspaper, *The English Mercurie*, was devised by the policy of Elizabeth and Burleigh.
- 27th.—Logier, died 1846. An eminent Theorist.
- 28th.—Bach, J. S., died 1750.
- 29th.—Schumann died 1859.
- 31st.—Loyola, Ignatius, died at Rome 1556.
Founder of the Order of Jesuits.

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Editorial.

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SUBSCRIPTIONS FOR THE CURRENT YEAR (1899-1900) are due. The Editors of the various editions of *The Minim* will be glad to receive the same.

Articles, Reports; and all matters of interest should be forwarded to the Editor, Head Office, Cheltenham, England, before the 20th of the month if intended for the next issue of *The Minim*.

Volume VI. of *The Minim* (1898-9) may be had, bound in cloth, 2s. 6d. (Post free, 3s.) Any two volumes, except the first, which is out of print, may be had, bound in cloth, 4s. (Post free, 4s. 6d.) Address: *Minim* Office, Cheltenham, England.

Gold Dust.

The human voice is really the foundation of all music; and whatever the development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—*Wagner*.

It is music's lofty mission to shed light on the depths of the human heart.—*Schumann*.

Beauty is visible harmony.—*Aristotle*.

Melody is the golden thread running through the maze of tone, by which the ear is guided and the heart reached.—*Christiani*.

It hath been anciently held and observed that the sense of hearing and the kinds of music have most operation upon manners.—*Lord Bacon*.

Music with her silver sound, with speedy help doth lend redress.—*Shakespeare*.

What you keep by you you may change and mend, but words once spoken can never be recalled.—*Roscommon*.

Good words make friends; bad words make enemies.—*Sir Matthew Hale*.

"Music not only rests and delights the mind, but refines, purifies and ennobles the heart. Music sweetens the cup of bitterness, softens the hand of poverty, and lightens the heavy burdens of life."

"Singing is that natural method by which thoughts are reduced to feelings more easily, more sure and more universally than any other."
—*Henry Ward Beecher*

Franz Liszt.

This great pianist and composer was born October 22nd, 1811, at Raiding, near Odenburg (Hungary); he died July 31st, 1886, at Bayreuth. As a pianist he was without a rival during his lifetime. His life was a very eventful one. Several times the wish arose in him to take holy orders, but this wish was always repressed by the ever-growing consciousness of his artistic calling.

An extraordinary deed of Liszt's occurred in 1839. He wrote to the committee for the Beethoven monument at Bonn, that he would be personally responsible for the large amount still wanting, and but for Liszt, years might have elapsed before the sum had been collected and the monument commenced.

In 1865 he took minor orders with the title of *Abbé*, and in later years he became a Canon; thus the desire, nourished from his youth, to enter the priesthood, was, at any rate, half fulfilled. Liszt composed many sacred works. The Oratorio, "St. Elizabeth," was produced at the Crystal Palace, Sydenham, a short time before his death. He was present on that occasion, and a great deal of enthusiasm was displayed.



Mme. Adey-Brunel.

Reciters are many, but those who know how to recite are few—alas! very few! Aspirants think because they have the essentials of speech and action in every-day life, that they are justified in perpetrating what amounts to nothing more than reciting by ear. We should resent anyone sitting down to the piano and playing by ear, but we, nevertheless, tolerate what is obviously still worse, reciting by ear. Reciting, like chamber music, is so delicate an art that the vulgar and ignorant kill it. The art of recitation is really in its infancy, and we must look to exceptional people like Mme. Adey-Brunel to gradually raise the public taste. At present, interpretation simply amounts to an exhibition of more or less noise and pantomimic action. The reciter should remember that he is telling a story, and not indulge in extravagant gesture and unpleasant ravings. Mme. Adey-Brunel is one of the few artists (I can only think of one other, Mr. Clifford Harrison) who have grasped the fact that our deepest feelings are more truly expressed by reserved and controlled force than by the unnatural voice, staginess and excess of gesture usually indulged in.

The ordinary elocutionist is the curse of the convivial gathering, the dreadful demon of the drawing room, and the bane of the existence of all his friends. He is indeed a monumental example of the way how not to do it. Yet the art of reciting is one which should really be universally admired and cultivated. It should not be an amiable eccentricity—like playing the flute or collecting postage stamps—but an accomplishment no thoroughly educated person should lack.

Mme. Brunel does not hold the opinion that the reciter should avoid gestures altogether, but that graceful and appropriate gesture, used with taste, is necessary. But we must distinguish between gesture and pantomime. And we must remember that reciting is not acting. These, in fact, are two quite independent arts. A good actor may be a very bad reciter, and a perfect reciter might make a very poor figure on the dramatic stage. The gestures that would be appropriate in drama, where the actor is wearing costume and is surrounded by appropriate scenery, would be quite wrong on the platform where none of these conditions exist. The reciter is only telling a tale, the actor is the character. The reciter has to make the audience realise the scene, and the action, by means of voice and expression, and, above all, by bringing out the real inner meaning of the poet.

Mme. Adey-Brunel is "an artist to her finger-tips," and to hear her recite a subtle poem like Shelley's "Skylark," is to receive new ideas of its fulness of meaning and beauty, to which the merely casual reader would necessarily be insensible. She has a phenomenal memory, and knows poems by nearly every English poet of repute, from Chaucer to Rudyard Kipling; and she is as great an artist in her humorous as in her tragic selections. Those who have heard her give some of her favourite selections will not readily forget it.

Free from all tricks and mannerisms, with a style that appears to be simplicity itself, she nevertheless seems to pluck the very heart out of a poem, and to reveal its inmost meaning. Coleridge said that Macready interpreted Shakespeare by flashes of lightning. Similarly, this artist seems to present a poem in a manner so vivid, that, though one may have been long familiar with it, a new light is shed upon it by her treatment. If her example induce anyone to study her art, and to get delight and profit from its practice, much good will have been done. Abroad, Mme. Adey-Brunel has undertaken, with the greatest success, a work that has hitherto been untouched and unsullied by the ordinary reciter. She gives "Evenings with the Poets," in which she deals with some special author, giving selections from his works and making a most interesting commentary on them. Mme. Adey-Brunel has the advantages of a musical voice, a

graceful appearance, perfect deportment, expressive face and a refined manner, and her winning and irresistible charm invariably captivates her audience. In proof of what I say, I cannot do better than quote these following excerpts from the two leading Australian papers; these are selected from over a thousand notices of a similarly eulogistic nature on Mme. Brunel's recitals there:—

The Melbourne Argus.—"There was an entire absence of 'staginess' and a comfortable feeling about the whole of the arrangements, suggesting that the performer had acquired the highest art of all—namely that of concealing it.

And again. Jean Ingelow's pathetic poem, 'High Tide on the Coast of Lincolnshire,' showed Mme. Brunel in a more serious vein, and her clear voice echoing the warning, 'Bells of Enderby,' and despairing gestures as the destroying flood rolled on, vividly pictured the catastrophe. One almost saw the dead wife floating past her husband's door at the breaking dawn, and heard the mother's mourning cry—

A sweeter woman ne'er drew breath
Than my son's wife, Elizabeth.

In Tennyson's 'Dora,' Mme. Brunel was the natural, unaffected, true-hearted girl of the poem, and in Austin Dobson's 'At the Dance,' a characteristic bit of dialogue descriptive of a lover's tiff and reconciliation, in imitation of Horace, she was a modern coquettish and irresistible society damsel to the life. Mme. Brunel kept the close attention of an appreciative audience for nearly two hours."

The Melbourne Age.—(Tennyson Recital). "Nothing could have been more touching than Mme. Brunel's rendering of 'Mariana,' with the repetition of its plaintive quatrain. Then came 'Dora,' so much beloved of Tennysonian admirers, in which, perhaps the reciter achieved her greatest success, if one may use such an expression where all efforts were so uniformly successful. 'Crossing the Bar,' that 'great trifle' so reminiscent of Tennyson's death, was beautifully recited, and the programme concluded with the 'Spinster's Sweet'ears,' a poem written in Lincolnshire dialect and abounding with playful conceits, in which Mme. Brunel not only manifested her versatility as a reciter, but, by keeping the audience keenly amused, controverted the generally accepted opinion that Tennyson had no sense of humour."

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or Brentwood, Essex.**Musical History.****FACTS WORTH KNOWING.****PART VII. THE EIGHTEENTH CENTURY—Continued**

A.D. 1768.—The first Birmingham Musical Festival held. Festivals took place at various dates until 1834, when the first triennial festival was held in the new Town Hall; since then they have taken place without interruption.

A.D. 1770.—Many English operas were produced about this time by Arne, Boyce, Arnold, &c.

A.D. 1770.—The first Norwich Musical Festival held. Others followed at intervals until 1824; since then they have been held triennially, and several have been conducted by Mr. Alberto Randegger, who has resided in England since 1868.

A.D. 1770.—Beethoven, Ludwig van, born December 16th (or 17th), at Bonn, Germany.

A.D. 1771.—The "Tonkünstler Societät" of Vienna founded. Since 1862 it is known as the "Haydn Societät."

A.D. 1772.—The Pianoforte and Harp Firm of Erard founded at Paris, by Sebastian Erard. The London Branch was founded in 1786.

A.D. 1772.—The first Chester Musical Festival took place. Held at various dates until 1829, when they were discontinued. They were renewed in 1879, and take place triennially.

This month the festival will take place in the Cathedral, Dr Joseph Bridge being conductor.

A.D. 1774.—Gluck's opera, "Iphigénie en Aulidé," produced at Paris.

A.D. 1775.—The Hanover Square Concert Rooms, London, opened. These notable rooms were used for nearly a century for most of the principal concerts. The last concert given there was on December 19th, 1874.

A.D. 1776.—The first Grand Pianoforte was made by Backers, the inventor, in London. This so-called "English Action" was recommended to Broadwood and Sons. It was a development of the action invented by Cristofori and developed by Silbermann.

A.D. 1776.—The "Concerts of Antient Music," London, founded. They continued until 1848. They were also known as "The King's Concerts."

A.D. 1777.—About this time the famous rivalry began between Gluck and Piccini and their respective admirers.

A.D. 1778.—"La Scala" Opera House opened at Milan.

A.D. 1781.—Mozart's Opera, "Idomeneo," produced at Munich.

A.D. 1781.—The Gewandhaus Concert Hall opened at Leipzig. The celebrated "Gewandhaus Concerts" were founded in 1743.

A.D. 1782.—Paganini, Nicols, born October 27th, at Genoa. A renowned Violin virtuoso. He first appeared in England in 1831. Died May 27th, 1840, at Nice.

A.D. 1783.—The "Glee Club," London, founded by Robert Smith. It dissolved in 1857.

A.D. 1784.—The first Liverpool Musical Festival was held. The Festivals have not been continued in a regular way.

A.D. 1784.—The Great Handel Festival, at Westminster Abbey, in commemoration of Handel's birth. The actual centenary took place one year later (1785).

(To be continued.)

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Miss Rossow first came into prominence during Madame Patey's Australian tour, and accompanied that eminent artist through Australia, New Zealand, China and Japan.

Nearly two years ago, this clever young singer came to England—a course which had previously been strongly urged upon her by Madame Patey. Her success was almost instantaneous, and has been well sustained. Her first appearance in this country was at the Crystal Palace.

Miss Rossow has now sung in most quarters of England, and her repertoire is extensive and varied, ranging in fact from the chief oratorios to Italian arias—in which she is very successful—and ballads. Her voice is a full, rich, dramatic soprano of pure quality, very flexible, and of high range. Her enunciation is clear and distinct, her vocaliza-

tion graceful and polished, and her singing is marked by sweetness of expression and artistic methods which demonstrate how admirably she has been trained, and how excellently she has adapted training to its desired and desirable end.

"Forget-Me-Not."

Forget-me-not, with azure eyes
Looking trustful to the skies
Like a child at prayer,
O teach a colder son of earth
How thy saintliness had birth,
That I thy faith may share.

Forget-me-not—so sweet a name
Surely from a Poet came,
And a legend hoary—
Simple as thyself, fair flower,
Nestling in thy lowly bower—
Telleth us thy story.

Streaming on the Eden sward
There passed the glory of the Lord.
The blossoms, one by one,
Received from Him the name they bear,
To match the radiance they wear
Beneath the kindly sun.

Enrapt in reverence and love,
A flow'ret as it gazed above,
Its very name forgot;
And to its penitential cry
There came this answer from on High—
"Sweet child, Forget-Me-not."

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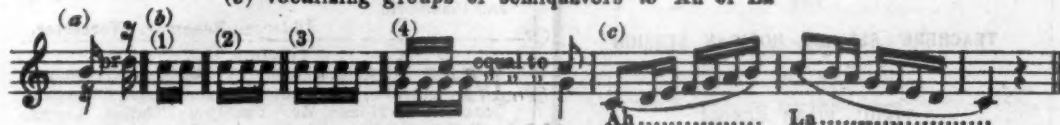
LESSON IX.

EXERCISE XXXI.

(a) The Semiquaver note and rest.

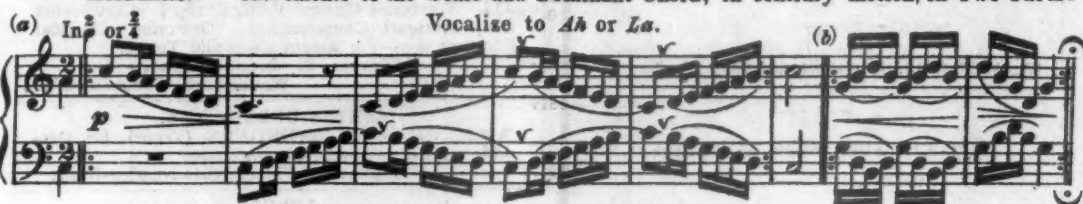
EXPLAIN:—(b) Varied groups of Semiquaver notes.

(c) Vocalizing groups of semiquavers to Ah or La



EXERCISE XXXII.

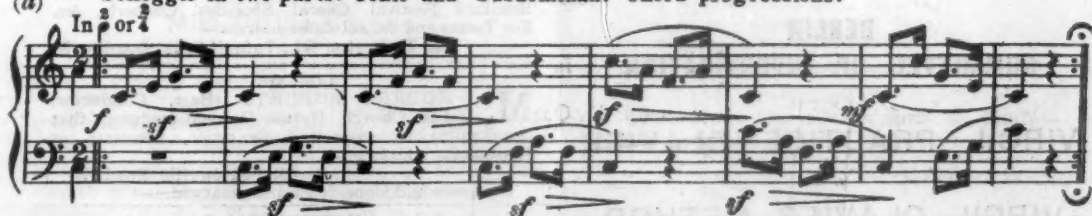
EXPLAIN:— Movements of the Scale and Dominant Chord, in contrary motion, in Two Parts.



EXERCISE XXXIII.

EXPLAIN:— Sforzando.

(a) Solfeggio in two parts. Tonic and Subdominant Chord progressions.



EXERCISE XXXIV.

(b) Solfeggio in unison. A slow movement with dotted quavers and semiquaver notes.



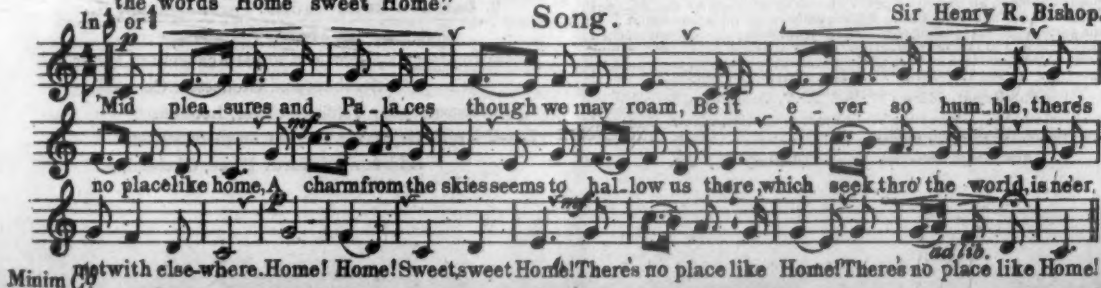
EXERCISE XXXV.

EXPLAIN:— Song, with words, within the range of an octave. *Ad libitum. ad lib.*

To be sung in three ways. (1) Sol-fa throughout. (2) To be Vocalized to Ah. (3) To be sung to the words "Home sweet Home!"

Song.

Sir Henry R. Bishop.



EXAMINATION QUESTIONS ON THE THEORY OF MUSIC
AND ELEMENTS OF SINGING. By J. A. MATTHEWS.

LESSON IX.

STUDY:—Semiquaver Notes and Rests; The Grouping of Semiquaver Notes; The Terms and Signs—*Sforzando*, *Ad Libitum*, *Ad Lib.*, *Sfx.*; Song; Phrasing of Music to Words, and Breathing.

I.—Write Semiquaver Notes and Rests three times.

II.—Write on the Staff: Semiquaver Notes in five ways.

III.—Write on the Staff the six Notes and Rests found in these Lessons, commencing with the shortest.

IV.—How many Semiquaver Notes or Rests are equal to (1) a Minim, (2) a Crotchet, (3) a Quaver, (4) a Semibreve?

V.—Write in the Treble, ascending and descending, (1) the Scale of Do (C) in $\frac{4}{2}$ Rhythm;

(2) Use Quaver and Semiquaver Notes.

VI.—Write Four Measures of $\frac{2}{4}$ Rhythm in the Bass, (1) in Scale and Dominant Chord Progressions; (2) Use Semiquaver, Quaver, and Crotchet Notes.

VII.—Write Four Measures of $\frac{4}{4}$ Rhythm in the Treble, (1) in Tonic and Subdominant Chord Progressions; (2) Use Quaver and Semiquaver Notes; (3) and a few Rests of the same time value.

VIII.—Write Eight Measures of $\frac{2}{4}$ Rhythm in the Treble, (1) in Scale and Fundamental Chord Progressions; (2) Use any Notes or Rests found in these Lessons agreeable to the Time Signature.

IX.—Write Eight Measures of $\frac{2}{4}$ Rhythm in the Bass, (1) in Scale and Fundamental Chord Progressions; (2) Use any Notes or Rests found in these Lessons; (3) Introduce a few Dotted Notes; (4) and give Four Rests during the passage.

X.—What is meant by the Signs: (1) *Ad Lib.*, *Sfx.*? (2) Give the terms in full to express the same, and give English equivalents.

XI.—What is a Song?

XII.—Give four important rules for taking breath when singing words.

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CHAPTER IX.

MUSICAL SOUNDING BODIES.

It has been seen that a stretched string is capable of performing two distinct modes of vibration, one, which is a simple vibration of the whole string, and which produces the fundamental note; the other, which is a vibration of the string divided into parts, called the harmonic divisions, and which gives to the fundamental note its tone-colour. Now a most important point in the study of musical sounds and their tone-quality, is to remember that a fundamental note, that possesses any quality of tone, is *always* accompanied by its harmonics; hence it is certain that these two modes of vibration must often be in practice *both at the same time*, that is to say—in the case of a vibrating string—it is possible for both simple and compound vibrations to be performed *simultaneously*. This motion is rather complicated, and that a string can perform simple and compound vibrations *both at the same time*, is often difficult for some to imagine, yet it is a fact,—and as such it must be accepted, if it cannot be mentally conceived,—for at times in the study of science and art, it is often for some "far better to bless the sun than to reason *why* he shines." Complicated motion is always difficult to realise, but that a string is capable of performing two or more distinct vibratory movements at the same time, may be accepted as a fact, in the same way that it is an acceptable fact that two persons, when riding together in a railway carriage, are performing a simple movement, and unconsciously, a very complicated one at the same time. For instance, when the train is running at high speed, the carriages oscillate, thereby causing the persons in the carriages to roll slightly against each other

from side to side. This movement is in itself very simple, but imagine what other movements are taking place at the same time. The persons that are in subjection to the simple rolling movement, are also travelling onward with a great speed by means of the train, while the train, *at the same time*, is being whirled round with a speed greater still by the earth, as it revolves on its imaginary axis in performing its diurnal movement; while in addition—for the sustenance of its annual motion—the earth is rushing round *the sun* with tremendous velocity. Simultaneously with these complex movements, we have yet to imagine *the sun* revolving round *another sun or star* and conveying our earth and other planets with it, while the other sun or star is conveying our sun and planets round another sun or star, still surpassing in speed, magnificence, and splendour. Now try to imagine the simple movement of the two persons in the railway carriage, and the complicated movements of the train, the world, the sun and the stars going on, *all at the same time*. This may not be considered as an analogous example, but it serves as an illustration, and proves also the possibility, of simple and compound movements taking place at the same time—which, in the case of vibrating strings,—must be accepted as a possibility and a fact, even if it cannot be mentally conceived.

Regulating the vibratory divisions, so that they mingle in due proportion with the simple vibration, is one of the highest arts that can be attained by manufacturers of musical instruments. Undue preponderance of the fundamental note will produce dull and hollow sounds, while undue preponderance of the harmonics will produce shrill and harsh sounds. Most musical sounds in Nature are accompanied by harmonics, such as, for instance, the sounds of a waterfall, particularly the Niagara Falls; or the sounds produced by the wind in various ways. In some cases the wind will cause a string or wire to vibrate in many divisions, so that the harmonics *only* can be heard. The shrill and whistling sounds produced by the wind upon the various ropes and riggings of a ship, are due to the harmonic divisions, while the irregularity of the wind is the means of causing the notes to rise and fall in pitch. Nowhere perhaps, can a better illustration be given than that of the effect of the wind upon the telegraph wire. The musical sounds,—which can be better heard near the posts that sustain the wire,—are caused by the current of air coming in contact with the wire, and thereby compelling it to vibrate. The thin wire, in proportion to its length from post to post, throws itself into a state of many vibratory divisions, and it is the sound of these vibratory divisions or harmonics that can be heard near the posts. According to circumstances the harmonics may vary between one

post and another and so produce different sounds at different posts.* If several wires are in use, the sounds heard at the posts are then more complicated as it is necessary to take other matters into consideration, but the principle of each vibrating wire is the same throughout. The weird sounds from an Æolian harp are produced in a similar way by the wind upon the strings.

Thus far, we have seen how sounds—both simple and compound—are produced by stretched vibratory strings, and it may be said that all stringed musical instruments produce their notes on the same principle. Different methods may be in use for different kinds of instruments—such as the plectrum method for the harp, guitar, or zither, or the method of striking the wires as by the hammers of a piano, or that of the bow as used for the violin—yet, although these varied methods may produce sounds of different species, which are characteristic of different instruments, yet the principle of the vibration, and of the vibratory divisions, are one and the same.

Chladni, who was a clever experimentalist in acoustics, discovered many interesting things respecting the vibrations of various common articles. He found that a rod of wood or metal, when fixed at both ends, is capable of forming vibratory divisions similar to a stretched string—that is, by nodes and ventral segments. If the rod is free at one end, different vibratory movements take place, while if free at both ends, other different vibratory movements take place. The small metal bars that produce the sounds in a musical box are said to be formed on the same principle as that of a rod, free at one end, while a tuning fork would represent a rod free at *both* ends, and bent at the centre where the handle is fixed. The length and thickness of a rod governs the sound as it does in the case of a stretched string. Chladni also discovered that thin plates of metal or glass were capable of forming vibratory divisions. He fixed a square plate at its centre to a solid foot, and rubbed the edge of the plate with a fiddle bow. A musical sound was then produced; but Chladni thought he would like to see the form of the vibrations that produced the sound. He therefore sprinkled some fine sand over the surface of the plate. The moment the bow was again applied, and the sound produced, the sand tossed about in various directions till it finally arranged itself in lines, so as to form an interesting and symmetrical pattern upon the surface of the plate. Experimenting

yet further, he found that when the plate was touched with the finger at various points (which corresponds to the stretched wire being touched with a feather, *See* Chap. VIII.) the sand would toss about again and form other patterns. When the plate was touched at different points with the finger, different patterns were obtained and different notes were produced. These patterns show the nodes and ventral segments, or harmonic divisions of the plate. Similar experiments were made with circular plates, with similar results. The size and thickness of the plates, also had much influence on the sounds produced. The patterns of Fig. XIV. are examples taken from the numerous beautiful patterns that were obtained by square plates. Drum-heads and gongs vibrate on a similar principle.

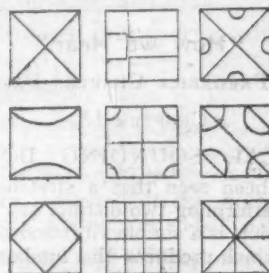


FIG. XIV.

The vibration of bells is after the same manner as that of plates. In fact, we may consider a bell as a folded circular plate, although it would be more accurate to consider large bells as built up of a series of metallic belts or zones of proportionate diameter and thickness, which are placed one above another similar to *a, b, c, d, e, f* (Fig. XV.). A bell



FIG. XV.

with any tone-quality, gives with its fundamental note, other higher sounds in addition, which can be better heard some seconds after it has been struck, or as the sound is getting faint. These higher sounds are the harmonics, and they give to the bell its tone-quality. Hence, when we hear the sound of a bell, we hear not only its fundamental note, but possibly also, its octave, with the fifth, and next octave above that, which in combination is called

* That the sounds vary at different posts I have often observed to be the case, for when at one post I have heard a very metallic and brilliant sound, while at another post I have found the sound considerably lower in pitch and of a broad and more open character. Observation led me to conclude that this fact was due to a cluster of trees which somewhat sheltered the wire between these two posts. The current of air was thus impeded, and hence it fell upon the wire with a different force and at different places, which caused different vibratory divisions, and hence different sounds which were heard near different posts.

the harmonic triad. In some cases, the seventh and ninth of the fundamental note can be heard, according to the tone-quality of the bell. Most bells are said to possess good tone-quality if the harmonic triad is perfect, but other sounds in combination often form puzzling questions for bell-makers. Big Ben of Westminster for instance, gives with its solemn fundamental note, other additional sounds in combination, which are so complex, that it would be difficult to account for them mathematically, and analytically, but still these higher sounds are evident, and they add to the tone-colour of the bell. The size and thickness of the bell, as well as the weight of the clapper, will greatly regulate the harmonic divisions, as will also the exact point at which the clapper strikes the side of the bell.

The musical sounds that are produced by a concertina, melodeum, harmonium, and the so-called American organ, are formed by what are known as reeds. A longitudinal slot is made in a flat metal plate. A thin piece of flexible metal called *the tongue* is made to correspond in size with the slot, so that it will just pass through the slot without touching its sides. One end of the tongue is then screwed to the plate while the other end is left free to vibrate. (See Fig. XVI.). When air is drawn or forced



FIG. XVI.

through the slot, by means of the bellows, the free end of the tongue, on account of its flexibility, is drawn partly through the slot, but by virtue of its elasticity it soon springs back again to its original position. This vibration takes place rapidly, and hence a musical sound is obtained. Larger reeds are used to produce low notes and smaller reeds to produce high notes. The tongue of these reeds, which are known as *free reeds*, forms harmonics, but they cannot be regulated so well as in strings, and hence the sounds are somewhat harsh in character, and nearly all the same in tone-quality.

There is also another kind of reed known as *the beating reed*. The tongue, instead of partly swinging through the slot, as it does in the case of the free reed, simply beats backwards and forwards, and hence the air passes regularly through the slot by a series of puffs. The sound so produced is greatly improved by means of a pipe, which is fixed to the reed. Such reeds with pipes attached, are used generally in organs and are known as *reed-pipes*. The sounds of the clarinet, oboe and bassoon are produced by means of a reed at the mouth-piece, while in the cornet, trombone, and trumpet, the lips placed at the cupped mouthpiece form vibrations after a similar manner to the vibrating reed.

(To be continued.)

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Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

To the Editor of "*The Minim*."

Sir,—Kindly permit me to ask the following question: Is there in the English language such a word as *tonal*? A new musical club, calling itself the "*Tonal Art Club*," has just been founded in London, and promises to be a most distinguished success, but strong doubts have been expressed by some of the members as to the legitimacy of the word "*tonal*." I myself strongly incline to the belief that "*tonal*" is perfectly correct, though, strange to say, neither Johnson's nor Barclay's great Dictionaries give the word. Let this question, then, be settled once and for all.—Yours, very faithfully,

ALGERNON ASHTON.

[We have looked through several English and Musical Dictionaries, and only find the word "*tonal*" in Professor Frederick Nieck's Dictionary of Musical Terms. It states: "Pertaining to a tone, mode, key."—Editor *The Minim*.]

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Beethoven's Will.

[To many musicians this document is of course intimately known; to those, however, who may not be acquainted with it, it offers a charming example of fortitude and resignation.

For my brother CARL, and my nephew LUDWIG
BEETHOVEN.

Oh ye inconsiderate men, who pronounce me a morbid, strange, or misanthropic being, how great is the injustice you do me! little do you know the real cause of what you consider singular in my conduct. My heart and mind were framed from my very cradle for the gentler feelings of our nature, while it seemed destined to accomplish something great. To the latter I always felt myself irresistibly impelled. But only conceive, that as early as my sixth year, I was unhappily attacked by a complaint, which was rendered still more afflicting by the blunders of the medical men under whose hands I was placed. After dragging on year after year in the hope of getting better, I was at last doomed to the unhappy prospect of an irremediable evil; no cure at least, if any were possible, was to be expected till after a long series of years. Though born with an ardent and lively disposition, and a mind susceptible of the pleasures of society, I was obliged to withdraw early from a participation in them, and lead a solitary life. Sometimes, it is true, I made an effort to overcome every obstacle thrown in the way of social enjoyment by the defect in my organs of hearing; but, oh, how painful was it to find myself incapacitated, repelled by my weakness, which at such moments was felt with redoubled force. How was it possible for me to be continually saying to people, "Speak louder; keep up your voice, for I am deaf." Alas! how was it possible for me to submit to the continual necessity of exposing the failure of one of my faculties, which, but for mismanagement, I might have shared in common with the rest of my fellow-creatures; a faculty, too, that I once possessed in the fullest perfection; indeed, in a greater degree than most of those of my own profession. Oh, the thought is overpowering! I entreat your forgiveness if I seem to give too much way to my feelings. When I would willingly have mixed among you, my misfortune was felt with double keenness, from the conviction it brought with it that I must forego the delights of social intercourse, the sweets of conversation, the mutual overflowing of the heart. From all this was I debarred, except as far as absolute necessity demanded. When I ventured to appear in society, I seemed to myself a kind of excommunicated being. If circumstances compelled me to appear in the presence of strangers, an indescribable agitation seized me; I was tortured by the fear of being rendered conspicuous only by my infirmity.

In this state I remained a full half year, when a blundering doctor persuaded me, that the best thing I could do to recover my hearing, would be to go into the country. Here, incited by my natural disposition, I was induced to join in the society of my neighbours. But how bitter was the mortification I experienced, when someone near me would stand listening to the tones of a flute, which I could not hear, or to the shepherd's song sounding from the valley, not one note of which I could distinguish! Such occurrences had the effect of driving me almost to despair; nay, even raised gloomy thoughts in my mind of seeking relief in self-destruction. It was nothing but my heart that restrained me; it appeared impossible for me to quit the world till I had accomplished the objects I felt myself, as it were, destined to fulfil. Thus did I continue to drag on a miserable existence; truly miserable, inasmuch, as with so sensitive a constitution of body, any sudden change was capable of hurrying me to the most violent extremes. Yes, patience, I must take thee for my guide and conductress; I hope to follow thy dictates, and persevere to the end, till it shall please the inexorable fates to cut the thread of my existence. Yes, be it for better or for worse, I am prepared to meet the issue. For one in his 28th year to become a philosopher is no easy task; and still more difficult is it for an artist than for any other man.

Father of Goodness, thou lookest into the inmost recesses of this heart, thou knowest that feelings of humanity and benevolence find a place there. Oh you that hear this, reflect on the injustice you do me! and let the child of misfortune console himself that in me he has, at least, a partner in unhappiness; and one who, in spite of all the obstacles of nature, has still done everything in his power to gain a place in the rank of able artists and honourable men.

I charge you, my dear brother Carl, and you, my nephew Louis, as soon as I am dead, to send, in my name, for Professor Schmid (on the presumption that he will survive me), that he may take down in writing the nature of my complaint, and I desire that the document may be joined to the present paper, in order that, after my death at least, the world may, as far as possible, be reconciled to me.

At the same time, I hereby declare you the joint heirs of the little property, if so it may be called, which I have been able to lay up; share it equally and justly; live in harmony together, and assist each other. Whatever you may have done against me, be assured that it has long since been forgiven. I thank you in particular, my dear brother Carl, for the affectionate attention I have experienced from you of late. It is my sincere hope and wish

that you may lead a life more free from cares and sorrows than mine has been; teach your children to love virtue! she alone, and not perishable gold, can make them truly happy. I speak it feelingly, and from experience! her hand it was that upheld me in the midst of the ills of life. To her influence, next to that of my art, do I owe the blessing of not having terminated my existence by suicide. Live morally, and love one another.

I return thanks to all my friends, and, in particular, to Prince Lichnowsky, and Professor Schmid. It is my wish, that the instruments presented to me by Prince L. should be preserved by you with the greatest care, but let no dispute arise between you respecting them. If, however, it be more advantageous to both, let them be sold; for the thought of my having assisted you in life will render me happy even in death, and cheer in some degree the gloom of the grave. So let it be!

With joy do I hasten to meet death; nay, should he come even before time is allowed me to accomplish all the objects of art which I have in view, still, in spite of my hard fate, would I welcome his coming, and wish him early here. And have I not reason to rejoice at his approach, since he will free me from a state of unceasing sorrows? Yes, come when thou wilt, thou stern messenger, I will go with joy to meet thee.

Live well, and be not forgetful of me even in death! I am not undeserving of this from you, since in life you were frequently in my thoughts: in my endeavours to render you happy. So be it!

LUDWIG VAN BEETHOVEN.

Heiligenstadt, October 6, 1802.

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Elementary Arithmetic, and the rudiments of Geography and English History, unless he or she produces a certificate that he or she has passed a satisfactory examination at any of the local or other examinations held by any British University, or, immediately before entry, has held any other Scholarship at the Royal Academy of Music.

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The elected candidate, if not already at the Royal Academy of Music, shall forthwith enter as a student thereof, and shall remain a student of the R.A.M. during such period, not exceeding three years, as the committee of management shall deem sufficient, and during the remaining tenure of the scholarship shall pursue such course of study in such foreign country as the committee of management may, with the approval of the trustees, from time to time prescribe; and shall at the close of each year, if so required, give satisfactory proof to the committee of management of his or her progress.

The next competition will take place on Friday, 21st September, 1900.

Last day for receiving Entries, Fees, and Compositions, which should be accompanied by Certificates of Birth, Monday, 3rd September, 1900.

The literary examination will be held on Wednesday, 19th September, 1900, at 2 o'clock.

The Musicians' Newspaper.

MUSICAL NEWS

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Indolence of Rossini.

1792-1868.

In spite of the quantity of music Rossini has composed, he is said to have been a man of indolent habits. Of this the following anecdote, related of his earlier years, bears testimony:—During his residence in Vienna, in 1813, he lodged in a little room at one of the small inns; when the weather was cold he used to lie and write his music in bed, in order to save the expense of firing. On one of these occasions a duet, which he had finished for his new opera, *Il Figlia per Azzardo*, slipped from the bed, and fell on the floor. Rossini looked for it in vain from under the bed clothes—it had fallen under the bed. After many a painful effort, he crept from his snug place, and leaned over the side of the bed to look for it. He sees it, but it lies beyond the reach of his arm; he makes one or two ineffectual efforts to reach it, he is half frozen with cold, and wrapping himself up in the coverlid, exclaims—“Curse the duet; I will write it over again; there will be nothing difficult in this, since I know it by heart.” He began again, but not a single idea could he trace; he fidgets about for some time, he scrawls, but no note can he recall. Still his indolence will not let him get out of bed to reach the unfortunate papers. “Well,” he exclaims in a fit of impatience, “I will re-write the whole duet. Let such composers as are rich enough keep fires in their chambers; I can’t afford it. There let the confounded paper lie. It has fallen, and it would not be lucky to pick it up again.” He had scarcely finished the second duet when one of his friends entered. “Have the goodness to reach me the duet that lies under the bed.” The friend poked it out with his cane, and gave it to Rossini. “Come,” says the composer, snuggling close in his bed, “I will sing you these two duets, and do you tell me which pleases you best.” His friend gave the preference to the first; the second was too rapid and too lively for the situation in which it was to stand. Another thought came into Rossini’s head; he seized his pen, and without loss of time, worked it up into a *terzetto* for the same opera. There was not the slightest resemblance between the two duets. The *terzetto* finished, Rossini dressed himself in haste, cursing the cold the whole time, and set off with his friend to the *casino* to warm himself and take a cup of coffee. After this, he sent the lad of the *casino* with the duet and *terzetto* to the copyist of San Mosé, to be inserted in the score.

Notes—Musical and Otherwise.

BY “OMAR.”

Dr. Hanslick, the eminent Vienna musical critic, and one of the foremost in all Europe, alludes, in a recent criticism, to Richard Strauss and his

attitude toward criticism. What he says in this connection might be applied nearer home. His sarcastic comments make such spicy reading, that I cannot refrain from quoting them.

“I am not personally acquainted with the composer, and do not know his attitude toward criticism. It may be that, in accordance with the modern fashion, he accepts praise as a deserved tribute, and looks upon all dispraise as injustice and ignorance—in the manner, say, of Richard Strauss, a much lauded composer, who recently published a manifesto to this effect in the *Tagespost* of Graz. He politely approves of the extravagant praise which appeared in the journal, and adds that he would be glad if the Vienna critics would ‘learn from their colleagues in Graz. In the capital,’ he continues, ‘the everlasting laws of beauty are still in existence. I should like to get a look at them, but they are still locked up as enigmatic secrets in the bosoms of Hanslick and his companions.’ Now these enigmatic secrets, as a matter of fact, are open to all musical persons who can read, in the scores of Mozart and Beethoven, Schubert and Mendelssohn and Schumann, Brahms and Dvorak. Each of them was an innovator compared with his predecessors, but all of them made music in their symphonies, and not rebuses. They were never pedantic, but always serious. In the case of Strauss, however, is it not difficult to avoid the suspicion that he is occasionally enjoying himself at the expense of his admirers? How the brilliant man must smile in secret when the people at his concerts nervously hunt through their programmes in order to discover at which measure *Eulenspiegel* is drawn up on the gallows, or where, in ‘*Zarathustra*,’ the place where the Dwellers in the Rear World end, and the ‘Chapter of Science’ begins, or where they are to make ready to perceive the ‘Holy Laughter,’ and the ‘Motive of Contempt.’ I had been firmly convinced that the famous author of so many symphonic picture books has long stood far above praise and fault-finding, and looked down with the equanimity of the genuine ‘Overman’ upon the individual cases of critics who do not agree with him. From the pronouncement issued in his faithful capital, Graz, this seems, however, not to be the case.”

—O—

In spite of the war, this season, like its predecessors, has introduced to us a fresh batch of musical incompetents who will probably never be heard of again, except by their long-suffering friends, and the much-to-be-pitied agents whose ante-rooms are infested with them. The idea that we must honour the dust heap because occasionally a diamond is nearly lost in it, is poor philosophy, but let us treasure the diamond, and let everyone know of our happy “find,” so that others may look out for like prizes, and not in future pass the rubbish-heap

without a glance. These remarks are prompted by the "find"—the distinct "find," we have made in Miss Hélène Valma, a new contralto who gave three song-recitals this season under the Concorde Concert Control Management, and who has since sung at the Bedford Festival, when she was selected to sing Elgar's Sea Pictures, in preference to our other well-known artists. This cycle she gave at her last recital, proving herself as great in this style of music, as in the dramatic music she gave previously. Miss Valma has a big voice of exquisite quality, artistic intelligence and a statuesque appearance. She is, I understand, a pupil of Buby, of Paris, and belongs to the Yorkshire family of Saville-Hughes.

—o:—

A marked and characteristic demand of the present times is for trained thinkers. In every business and calling the master workmen are continually searching for capable men. Everything being equal as regards education, talents, &c., of two persons, the one who puts the most brains into his work, who *can* think and *does* think, will outstrip the other in the race for material success. There are many musicians who possess talent, who have a desire to succeed, yet fail because they are not trained thinkers. It is the wail of the unsuccessful that they are unlucky or unfortunate. The knack of "accomplishing" things, of "working well" presupposes at once the ability to "think well."

Industry, sobriety, judgment, perseverance, push—all these, and more, may come to the man who schools his brains and will. Music is the language of the heart, and appeals to the head through the emotions; yet it requires brains to write it, and brains to interpret it.

"OMAR."

The Handel Festival.

Preparations for the 13th triennial Handel Festival at the Crystal Palace were completed on Saturday, June 16, with the rehearsals of many of the choruses and solos selected for the three days' celebration. Mr. August Manns conducted some 4,000 performers, opening with the National Anthem, which evoked rounds of cheers. In the Hallelujah and Amen Choruses of the "Messiah," the veteran conductor had his musical army perfectly under control, the strength, quality and sustained power of the voices being very noticeable. Nearly the whole of the choruses in "Israel" were given. Selections from "Judas Maccabæus" were given in honour of the British successes in South Africa, and "Fallen is the Foe" was vigorously and emphatically rendered, being remarkable for impulse, energy, and jubilant outbursts of national feeling. Amid prolonged cheering Mr. Edward Lloyd

appeared, and rendered with spirit and clearness "Sound an Alarm." Madame Albani, Miss MacIntyre, Mr. Andrew Black, and Miss Ada Crossley were all highly appreciated by a critical audience. Upwards of 20,000 were present.

That the Handel Festival has somewhat of the real atmosphere of a Festival is undeniable. Crowded trains, fifteen persons being the average contents of a compartment, lunches early and late—salads, cold meats and cooling drinks, ladies in overwhelming troops in summery attire, vast hordes of clerics, greetings on all hands, in all styles and in all brogues, from the Yorkshireman's bluff and hearty to the mincing affectations of cheap gentility, of people who, perhaps, have met only at triennial intervals, are amongst genuine signs of a genuine festival. To these must be added the presence of genuine music lovers in the shape of a chorus, who in themselves out-numbered the entire audience of some provincial festivals and an audience in due proportion. None of these were wanting on Tuesday when, in accordance with the new order of things, the "Messiah" was given.

Much has been said, written, and thought for and against the Handel Festival; but it still survives, and apparently flourishes. It is easy to pick holes in the performance: it is quite truly said that it is an artistic monstrosity; it perpetuates some bad traditions; it disseminates errors and bad styles, and, what is worse, gets them condoned and excused: but it has its moments—it is at times oppressively impressive.

In one moment we scoff, jeer and are cynical: the next we are on the verge of tears: mortal man is a bundle of nerves, oft ill-regulated and controlled, and our head succumbs to our heart.

It is very wonderful that such a conglomeration of "fortuitous atoms" can produce such a result on such a superior intellect as my own: but I desire to place the fact on record. After more or less secret sniggers at the "Fo Runto us," or "And the gover-met" so apparently unanimously proclaimed by thousands, one is later, in the same chorus, stunned into silence by the majesty of the 3,000 atoms singing in four parts. The truth is, that the Handel Festival is like the changeless, changeable sea, and varies according to the point of view of the beholder.

But why will Mr. Manns beat innumerable down beats in the same bar to the utter consternation and bewilderment of puzzled thousands who know not his methods? And why won't the chorus come in after rests or after accents? and why *will* they say "And the glory the—glory of the Lord"? Messrs. Lloyd and Santley were, as ever, the same: the latter was, if anything, too conscientious in giving us all Handel's false accents in "Why do the nations"? otherwise sung magnificently.

Miss Clara Butt used her noble voice to much effect, but provoked the wrath of artists by firstly, applauding Mr. Santley almost before the final symphony of "Why do the nations" was begun, and by sitting down after she had sung the first part of "He shall feed His flock," and thus producing applause at an untimely moment.

Madame Albani of course sang the soprano music, as she alone ever has or ever will sing it, and what these mean the initiated will readily understand.

I should like humbly to suggest to Mr. Manns that it would be well for him to provide himself with an octavo copy of the score as well as the ordinary full score, that he might see how the "turn overs" of the choruses come. As it is, he sometimes dashes into a chorus before half the ladies have turned the page and the opening bars of "And He shall purify" suffered accordingly.

The two novelties of the "artists" day—Thursday—when the choruses numbered 15 against 21 solos, was "Si tra i ceppi," from "Berenice," admirably sung by Mr. Andrew Black, and an air from Semele "O sleep, why dost thou leave?" introduced by Madame Albani. I don't quite see the appositeness of celebrating the British victories in South Africa by a long selection from "Judas Maccabæus"; there is no parallelism between the two circumstances, and I know many sensitive people object, on principle, to such opportunism, even if it *did* result in increased "gate" money for the Crystal Palace Company. Anyhow, the concert was far too long, and everybody was tired out before it was over. The deluge which accompanied it did not revive one's drooping spirits, which somehow seemed more affected by Jupiter Pluvius than even Messrs. Brock's fireworks, which went off merrily all the same.

The soloists, Mesdames Albani, Ella Russell, Lillian Blauvelt, Marie Brema, Messrs. Lloyd, Ben Davies, Santley, and Andrew Black, covered themselves with glory, and the chorus lumbered on more effectively and with less glaring slips than usual. Even "Wretched lovers" pulled through (with a liberal dose of organ at critical times) much better than was to be expected from the way it fared on the rehearsal day, when it seemed impossible to make it "go" at all. The old painful faults of phrasing were however more than ever apparent in this chorus: "Wretched—(long pause for breath)—lovers" is an elementary fault which one should never hear at a Handel Festival! On the other hand, the intonation (considering the material comprising no inconsiderable portion of the choir) was surprisingly good; and it was only in "He sent a thick darkness" and "He led them through the deep" on the "Israel" day that one could notice any very serious ground for complaint.

Of course, many *individuals* made mistakes, but as there were generally more people singing right than wrong, the only result on the *tout ensemble* was a blurring or thickened effect occasionally.

On the whole, Mr. Manns must be certainly heartily congratulated on the results of his labours, and the Crystal Palace Company ought to be duly grateful to him. I hope they are: one who has done so much for so long for their coffers, and for music, has earned deep gratitude many times over.

J. W.

Odd Crotchets.

**A little nonsense now and then
Is relished by the wisest men.**

We do not know whether our readers generally may have come across the thoroughly delightful book of *Bishop Walsham How's Reminiscences*, just published by Messrs. Isbister and Co. However, we cannot resist the temptation to jot down a *trio* from it for the pleasure of those who may not have seen it:

A Yorkshire clergyman, and an intimate friend of Walsham How's, visited a poor man who had just lost his little son, and in every way tried his best to console him. The poor man burst into tears, exclaiming in the midst of his sobs, "If 'twarn't agin t' law, I should ha' liked to have t' little beggar stoof'd."

Another friend of his was driving through a beautiful glen, in County Wicklow, and asked the driver the name of the valley, to which he replied, "Sure, and it's the Devil's Glen, yer honour." Some distance further on they went through another valley, and the stranger again asked, "And what, pray, is this called?" Instantly came the answer, "It's the Devil's Kitchen, yer honour." The stranger then remarked, "He seems to have a good deal of property in these parts." "Indade, yer honour, he has," said the driver, "but he's mostly an absentee, and lives in London."

A Scotch minister from a large town once visited and preached in a rural parish and was asked to pray for rain. He did so, and the rain came in torrents, destroying a great many of the crops; whereupon one elder remarked to another, "This comes o' intrusting sic a request to a meenister who is na acquentit wi' agriculture."

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"He's a great editor, isn't he?" said one reporter to another.

"I should say so. Why, he gets so used to saying 'we' that he often pays two fares on the 'bus.'"

Music in the Furness District.

All persons in the Furness District, interested in and anxious for Music's welfare, cannot fail to notice that it is not recognised as it should be, being treated as a mere toy, something to amuse, not as a Fine Art. What is the reason of music being in this deplorable condition? And why are there not more musical works, both instrumental and choral, of the old and modern composers rendered in the Furness District for the benefit of the inhabitants? A town such as Barrow-in-Furness where a great interest is shown towards music (which is manifested by the number of music students there are, the well attended concerts and the number of members of the musical societies and choirs) should be able to give to the public more works than has hitherto been given, works that it is only the privilege of them to read the criticisms of their renderings in small towns all over the country; and when you notice that in the town of Stourbridge, Staffordshire, where there are only 10,000 inhabitants, the concert scheme of the "People's Concert Society" included such works as Brahms's "Song of Destiny," Stanford's "Phaëdra's Croon," Parry's "Ode to St. Cecilia's Day," Schumann's "Paradise and the Peri," Tchaikowsky's "Casse-Moisette," Suite for Orchestra, and above all, Beethoven's "Choral Symphony," it shows that the town of Barrow is left out in the cold, especially when such towns as Stourbridge can give a performance of Beethoven's "Choral Symphony."

In reference to the question, "Why is music not recognised as it should be?" it is evident that the responsibility of music's welfare rests entirely upon the musicians, and when such is the case is it to be wondered at that music is in such a deplorable condition? The country, and chiefly the district about which I am speaking, is overrun with teachers who are no more fit to be teachers than infants. These sham musicians not only gull the public and receive that which is justly entitled to many poor musicians, but they necessarily interfere with and spoil the work that is and would be done by our earnest and true musicians. It is hoped that the Registration Bill, a bill which is a plan of registration of teachers of music, which the Incorporated Society of Musicians have before them, will soon be through Parliament, thereby doing an amount of good; and, as regards Musical Societies, Choirs, &c., you need only attend the practices and you notice that the principle objects of such Societies are neglected, and the practise is more or less converted into a kind of social evening. I do not say all Societies are such, but how can such a Society do any good for the raising of music, and creditably render music of the best

masters? It is impossible! And I believe that if lectures were given on subjects concerning the work they have in hand more regularly, along with full explanations of the minor details that are so neglected, it would tend to make the members more deeply interested in their work and ensure a greater success. The same with choirs. If a few words were spoken, say on a certain chant, hymn, or anthem, the choir may be practising, as to its composer, history, &c., it would tend to foster in music-loving people a desire to look deeper into the art of music, and try to find some of its many hidden treasures. Until such grievances as have been mentioned are remedied, and the innumerable uses of music known and understood by the masses (the uses of music beyond its being used as an adjunct of religious worship being little known), not much headway will be made in placing the art of music in its appointed place. Why are there not more musical works, both instrumental and choral, of the old and modern composers rendered in the Furness District for the benefit of the inhabitants? As was said about the first question, a great many grievances must be remedied before any alteration will take place; it is the same with this question we are now dealing with.

The scarcity of charity amongst the musicians and musical societies of the Furness District will be observed by all thoughtful persons, and recognised as the chief cause of the scarcity of musical performances of good works. Therefore what is wanted is a confident, experienced, and true musician as leader, and a band of true spirited musicians to follow and help him to make this Furness District compare with any other as a thorough musical district, not forgetting that unity is strength. In conclusion, it is to be hoped that musicians will awaken to the fact that they occupy a very responsible position. They are not only the teachers of individuals but of the masses, and it is for them to teach music as a fine art; to recognise it and make it recognised as the direct language of the emotions; And knowing that the ruin of life, happiness, art, and, in fact, everything is ill-regulated emotion, to let music bear upon the public at large as that which can alone regulate and control the emotions. If this was only known and understood by our working people, &c., what a vast change would be seen in a very little time. Concert promoters have also a very difficult task to perform in the choosing of music, so that concerts will be appreciated by all. But if a fair proportion of patronage be given to the three parts, or aspects of music, viz.: 1, That which appeals to the emotions; 2, That which appeals to the imagination; 3, That which appeals to the intellect; it would relieve a great deal of anxiety and responsibility, and would

ensure success. Parents also who wish their children to be taught in any branch of the art of music should use their utmost discretion in choosing a teacher. Hoping that before long we may see a decided change in the music of the Furness District.

It is gratifying to notice how the efforts of the Barrow Musical and Eisteddfod Committee have been rewarded, helping, as it does, to bring about the desired change in music of the Furness District. The second Annual Festival and Eisteddfod will be held on November 14th and 15th, the adjudicator being Dr. McNaught, when it is hoped that the competitions will find many competitors.

JAMES WHITTLE.

London and Provincial Notes.

ROYAL ACADEMY OF MUSIC.

Anonymous Exhibition for Organ Playing. An Exhibition of the value of £20, the gift of a friend of the Academy who desires to remain anonymous, will be awarded by the Committee of Management to the best candidate for admission as a student (of either sex) in Organ Playing at the Entrance Examination to be held 21st September, 1900.

The competition for the Joseph Maas Memorial Prize took place on June 25th.

The examiners were: Messrs. Ben Davies and C. Lyall, and the prize was awarded to Henry F. Plevy (a native of Hereford).

The examiners highly commended Edward F. Barrow, and commended Murray Rumsey.

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THE GUILD OF ORGANISTS (INCORPORATED).

The half-yearly examinations for the Diploma of F.Gld.O. and Practical Musicianship will be held this month in London and Birmingham. It should be noted that these examinations are only intended for musicians of the Church of England, and are intended to advance the work and position of church organists.

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ROYAL ACADEMY MUSICAL UNION.

A highly enjoyable evening concert was given at the Steinway Hall on the 26th June, by the Royal Academy Musical Union, to a full and very enthusiastic audience.

The *pièce de resistance* was Beethoven's Grand Trio in B flat, played by Messrs. Sauret, Whitehouse and Webbe, these three artists contributing later, solos for their respective instruments. M. Sauret's wonderful rendering of St. Saën's Concerto in B minor, obtained for him a five-fold recall, while Mr. Whitehouse's performance of Fischer's Hungarian piece, and Mr. Webbe's reading of

Chopin's Fantasia in F. minor, were almost as highly appreciated.

Mrs. Matthey gave a most striking recitation, "Romney's Remorse," by Tennyson, with interesting musical accompaniments, by Mr. John B. McEwen. Mr. Brozel's grand voice was heard to advantage in solos from "Lohengrin" and "Carmen"; and, finally, mention should not be omitted of Mackenzie's graceful vocal quartet, "Who goes home," irreproachfully sung by Miss Ethel Wood, Mrs. Julia Franks, Mr. H. Bagnall and Mr. P. Suckling.

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OXFORD.—CURIOUS COINCIDENCE.—We presume Lord Roberts does not know that on the afternoon of June 5th the anthem at St. John's College was "Achieved is the glorious work," from Haydn's "Creation," and that it was being sung almost simultaneously with his triumphal entry into Pretoria! It was a pure coincidence, however, the anthem lists, we understand, being made always a week beforehand. Needless to say, the beautiful chorus was sung with the greatest gusto by the choir.

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BOURNEMOUTH.—The concerts in the Winter Gardens are attracting large audiences under the able direction of Mr. Dan Godfrey, jun. The Permanent Municipal Orchestra, numbering 38 musicians, perform daily, and the programmes are of a varied style, the Classical Symphony Concerts being of a very high standard. Vocalists are introduced at each concert. On Saturday afternoon, June 16th, the vocalists were Miss Ethel Netherton and Miss Bessie Scott-Brown. The last named vocalist made her first appearance at these concerts. Her first song, "Idle words" (S. Adams) being warmly encored, and in response she sang Chamade's pretty song, "The Silver Ring." The band gave a popular selection in the usual good style. Mr. Mark Quinton is the able accompanist.

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BRISTOL.—Master Frank Merrick, who was well grounded in his studies by his father, Dr. Merrick, has been placed under the greatest teacher of the pianoforte, Professor Leschetizky, of Vienna, an exacting master. Frank Merrick won the old man's favour by his enthusiasm and genius, and we learn that he has made great strides in his art.

On the occasion of her recent marriage, Miss Marion Harris received a handsome present from the congregation at Christ Church, Sneyd Park. A drawingroom clock, with inscription, a dinner cruet, and a purse of gold were among the gifts. From others she also received presents, including an electro-plated tea pot, cream jug, and sugar basin from Mr. George Riseley, and a biscuit barrel and photo from Mr. D. W. Rootham and family.

Miss Harris was married to Mr. Rawnsley, at St. Paul's Church, Bedminster, by the Rev. Canon Griffiths. Mr. Graham H. Wills was at the organ, and played first the Bridal March from "Lohengrin," and after the ceremony Mendelssohn's Wedding March. Miss Harris has been the leading soprano at Christ Church for several years.

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CHELTEMHAM.—On June 27th, a very successful and effective performance of Mr. E. A. Dicks' (F.R.C.O.) new Cantata, "The Promise of the Father," was given in St. Luke's Church, of which Mr. Dicks is the organist. The choir numbered 80 voices, and the soloists were Miss Blanche Cooper, Miss Spackman, Mr. Eynon Morgan (of Gloucester Cathedral) and the Rev. Dr. Stuart Macgowan, all of whom sang with a thorough appreciation of the subjects. The choruses were rendered with spirit and due reverence, under the bâton of the talented composer. The addition of two cornets gave effect to the jubilant choruses which are numerous. The hymns, "See the Conqueror," and "O God our help in ages past," set to familiar tunes, were very impressive and were well sung by the choir and congregation. This cantata is a welcome addition to church music, and should be largely used, as it is well suited for small choirs, and is not exacting in the *soli* parts.

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GLOUCESTER.—The annual Festival of the Diocesan Choral Union took place on June 13th. One of the gems of the Festival was Minor Canon Ryley's new anthem, "Behold the Heaven," which was specially composed for the Festival, and Mr. C. Eynon Morgan, of the Cathedral choir, sang the tenor solo with sweetness. The second anthem was from the facile pen of Mr. A. Herbert Brewer, Mus.Bac. It is entitled, "Prevent us, O Lord," and is dedicated to the Rev. A. E. Fleming, Precentor of the Cathedral. Mr. Brewer, the Cathedral organist, officiated as conductor, and wielded the bâton with his accustomed ability. The various choirs had been carefully trained by Mr. T. W. G. Cooke, of the Cathedral. From a musical point of view, the Festival, if anything, was an advance upon that of previous years. The voices numbered about 670. The service commenced by Mr. Morgan playing as an opening voluntary Salome's Grand Choeur, and the concluding voluntaries were an Intermezzo (Rheinberger), Allegretto (Lemmens), and Pastoral (Lemayer). The choirs entered in procession each carrying their respective banners. The processional hymn was "Onward Christian Soldiers," the recessional hymn being Dr. G. R. Sinclair's "Lights above, celestial Salem." Psalms lxxxi. and xxiv. were sung to settings by Varley Roberts.

The hymns were "O Lord, how joyful 'tis to see" (A. E. Dyer) and "Lord, we uplift our voice in supplication" (C. H. Lloyd).

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HEREFORD.—In connection with the Three Choirs Festival a financial question has arisen. At the final meeting of the stewards, held at Hereford, to make arrangements for the gathering in that city next September, a letter was read from Mr. P. Barrett Cooke, secretary to the stewards of Gloucester Festival, in which he said: "My stewards are prepared to complain that whereas Hereford and Gloucester divide everything, Worcester fund their surplus. In 1898, the Gloucester stewards distributed £1,606 odd, *i.e.*, about £535 for each diocese. This year Worcester will distribute £997, *i.e.*, £332 for each diocese, but they add £288 18s. to their fund, and only give the other two dioceses the income on it. During the last five festivals, Gloucester has divided £7,436, Worcester has only divided £4,906. But during these festivals Worcester has invested £2,143, and the Worcester invested fund now amounts to no less than £5,763, as against Gloucester's £1,128, and Hereford's £907." This is no new question, but a small committee has been appointed to confer with committees in the other two cities on the subject.

At the Hereford Musical Festival, in place of the usual performance of "Elijah," the week's music feast will be inaugurated by a "Patriotic" performance, to celebrate the British victories in South Africa. And what, will be imagined, is the chief work chosen by the committee for so festive an occasion? Nothing else than a funeral service—the "Requiem," by Verdi.

The Hereford String Quartet gave their first chamber concert at St. Peter's Church House. The attendance was fairly large, and the audience thoroughly appreciated what may be described as a rich musical treat. The string quartet comprises Mr. Ernest Jones, Mr. Percy R. Baker, Mr. Fred Barrass, and Mr. George Banks, all of whom are talented instrumentalists. The vocalists were the Misses J. and M. Millar, both of whom won high encomiums for their charming songs, whilst Miss Bertha M. Dykes efficiently played the accompaniments. The quartet, who had chosen Mozart's "No. 1 in G," and Haydn's Op. 76 ("The Emperor") for performance. The movements were all admirably played. The violin performances of Mr. Ernest Jones and Mr. Percy Baker were very masterly and appreciable. The Misses Millar acquitted themselves most creditably, and the trio, with Mr. G. Banks, was also very prettily and tastefully sung.

CHELTENHAM.

CHANGE OF ADDRESS.

MR. J. A. MATTHEWS,
to 7, OLARENCE SQUARE,
PITTVILLE, CHELTENHAM.

Obituary.

GLOUCESTER.—We regret to announce the death of Mr. Robert Brandon, youngest son of Mr. and Mrs. T. Brandon, after a long illness. The deceased, who was only 23 years of age, was a promising bass vocalist, and previous to his illness held an appointment as lay clerk at Bristol Cathedral. He was formerly organist at St. Paul's Church, Gloucester, and a chorister at Gloucester Cathedral, and was well known and highly respected by a large circle of friends in the city.

WORCESTER.—The death of Mr. W. Tyers, late lay clerk of Worcester, took place on June 9th. The funeral took place the following Tuesday afternoon. At two o'clock the cortège left the residence of the deceased, and proceeded to the Cathedral, by the south entrance. It was met near the Cloisters' gate by the lay clerks and choristers of the Cathedral, headed by the Dean, the Sub-Dean (Canon Melville), Canon Claughton, and the Rev. H. H. Woodward (Precentor), Minor Canon Floyer, and Mr. Shuttleworth. The choir sang the opening sentences of Croft's beautiful funeral music most impressively as they proceeded through the cloisters. On reaching the choir, the coffin was placed under the tower, while the goth Psalm, to Felton's chant, was sung. The Dean then read the lesson, and the procession re-formed. The choir sang "Nunc Dimittis" on their way to the north porch, where carriages were in waiting to convey the clergy and choir to Astwood Cemetery. Here the remainder of the service was read by the Precentor and Canon Claughton, and at the close the hymn "Now the labourer's task is o'er" was impressively sung, to Dr. Dyke's tune. Mr. Ivor Atkins presided at the organ during the service in the Cathedral, and during the day the chimes played the well-known funeral hymn, "A few more years shall roll." Floral tributes were sent by: The widow, "His mourning children," Mr. and Mrs. E. Tyers, Mrs. Bent, Canon Cattley, Mr. and Mrs. Ivor Atkins, Mrs. Sinclair and Miss Done, the Lay Clerks, the Midland Section of the I.S.M., Mr. and Mrs. Brockington, the Victoria Institute Staff, the Musical Department of the Victoria Institute, the pupils of the Victoria Institute Day School, Mr. and Mrs. Somerton, Mr. and Mrs. Coleman, Mrs. Wilesmith, Mr. and Mrs. Bozward, Mrs. Hawten, Mr. and Mrs. G. Evans, Mr. and Mrs. Fawcett, his old pupils, Mr. and Mrs. Hughes, Misses

Williams, Mr. and Mrs. Georges, Mr. E. Coombs, Miss White, and Mr. S. H. Poyser (of London), late a member of the Cathedral Choir.

Sir George Grove, who has had intermittent attacks of paralysis since, in 1894, he had to resign the directorship of the Royal College of Music, died on May 28th, at the ripe old age of eighty. Sir George is best known, of course, by his almost life-long association with music, and particularly with music at the Crystal Palace. Apart from his work in music, Sir George Grove was also for a long time secretary of the Palestine Exploration Fund, and he was a large contributor to Smith's "Dictionary of the Bible." He was also literary executor of Dean Stanley. For fifteen years he was editor of *Macmillan's Magazine*, and was also, it is understood, literary adviser to that famous publishing house. In 1882, when the scheme of the Royal College of Music was promulgated, Sir George Grove was invited by the Prince of Wales to undertake the directorship, not only on account of his musical knowledge, but also owing to his well-known business capabilities. It was largely to him and to the late Mr. Watson, the Registrar, that so vast an amount of money was collected for scholarships, and that the College was placed upon so sound a basis. On the opening of the College in the following year the Queen knighted him, while his other honours included the degree of D.C.L., granted to him at Durham in 1875, and LL.D., at Glasgow in 1885. He was also made a member of the Committee of the Bach Gesellschaft in 1887. Sir George Grove has written a masterly work upon "Beethoven and his Nine Symphonies," while his contribution to Grove's "Dictionary" are valuable alike from a musical and a literary point of view. Sir George was extremely popular with those with whom he worked, and was a rare combination of the literary with sound business qualifications.

By the early death of Dr. Charles Swinnerton Heap, which took place at his residence at Edgbaston, Birmingham, on June 11th, the Midland City loses a prominent and gifted musician. Dr. Heap was born in 1847, and was thus only 53 years of age. Dr. Heap was conductor of the North Staffordshire Musical Festival since its commencement, and was elected conductor of the Birmingham Festival Choral Society five years ago, succeeding Mr. W. C. Stockley as chorus master for the Birmingham Festival in 1897. One of his chief compositions is the cantata, "The Maid of Astolat," which was written for the Wolverhampton Festival in 1886. In consequence of the reception accorded to this work a commission was given to Dr. Heap for a new cantata, "Fair Rosamond," which was performed in the following year at the North Staffordshire Festival.

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MUSEUM